

Journal of the American Society of Professional Graphologists

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PURPOSE OF THE JOURNAL

1. To present theoretical and research papers in scientific graphology according to traditional academic standards.
2. To create a forum for helping graphology gain a wider academic and professional audience in America.
3. To interface with the international professional graphological community.

GENERAL INFORMATION

Manuscript inquiries should be addressed to Marc Seifer, Editor, Box 32, Kingston, RI 02881. Inquiries concerning subscriptions and memberships should be addressed to Thea Stein Lewinson, 9109 North Branch Drive, Bethesda, MD 20817.

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American Society For Professional Graphologists

ABSTRACT

Because more and more of the population in the United States is bilingual, this study felt it necessary to find a way to help graphologists to the point of accurate bilingual evaluations.

INTRODUCTION

The historical origin of handwriting analysis is found in the printed character best adapted to the Chinese pictographic representation. Summarized and translated, Early Chinese pictographic representation was found to be a very fluid and rounded manner.

PRINTSCRIPT ANALYSIS

A Graphologist's Dilemma Through the Ages: A new approach to the psycho-diagnosis of an increasing number of printscripters in the modern world.

Daniel S. Anthony

With sincere appreciation to Almut Crosslin for her suggestion of the subject and her untiring organizing skill in the preparation of this paper.

To the memory of my wife

Florence R. Anthony

ABSTRACT

Because more than a third of the applicants at a large industrial corporation in the United States preferred printscript over cursive writing, this author felt it necessary to alert world graphologists to the importance of accurate printscript evaluations.

INTRODUCTION

The historical origin of man's first attempt at written communication has been found in the printed characters best adapted to chiseling on stone plates by the Phoenicians, Sumarians and Etruscians. Early Chinese pictographic representational symbolism was incised in clay in a more fluid and rounded manner.

With the advent of Leonardo's Italic cursive, and the more widespread use of handwriting as a rapid means for communication, letters became more connected. With connection, elaborations became more frequent, like the calligraphic, pictorial scripts of the intellegentsia of the Italian Renaissance, so beautifully depicted in the book *Sweet Roman Hand*, by Wilfrid Blunt.

But even now, the first writing every child in the western world learns is block cap followed by manuscript. In the second or third grade, one is then taught to connect letters and learn to write cursively. However, at an indeterminate stage in every person's life, he or she may opt for a preferred printscript rather than the cursive copy book style that was taught as the preferred transition writing.

BACKGROUND

Since 1960, when I began teaching graphology at the New School For Social Research in New York City, I have been concerned about the reluctance of the great authors of books on handwriting analysis to tackle the enigma of the printscript writer. Therefore, I had slides made of all the printscripters in my files, famous or unknown, to acquaint my students with the growing necessity to learn more about analyzing these rejected members of our society. From this research, I can say that the a priori assumption that printscripters have chosen for sinister motivations a style of writing that presents a deceptive or distorted facade of their true personalities is unfounded.

Fortunately, the files I have accumulated through my personal and industrial practice over the past 30 years have supplied me with the evidence needed to support these early assumptions. At the same time they have also provided material necessary for teaching other graphologists how to become experts in the analysis of printing. With the increasing use of computers and word processors and the diminishing emphasis on Palmer method and other copy book standards, it is possible that the need for cursive writing speed may diminish. Forced to compete with these mechanical models for legibility and simplicity to communicate, the written message of the future may increase towards a block printing.

WHAT CONSTITUTES A PRINT SCRIPT WRITING?

Webster's dictionary defines ORTHOGRAPHY as "the art of writing words with the proper letters according to standard usage; correct spelling; also mode of spelling." It generally refers to printed symbols. The word stems from the Greek "ortho" or correct, and "graphien" to write. So, a printscript writer is one who gravitates towards, prefers and chooses an orthographic style in which the majority of letters are separated and/or printed in the manuscript mode or block capital printscript alphabet of the country of origin.

WHY ONE CHANGES TO A PRINTSCRIPT

The following questions were given to a large number of printscript writers to determine why they adopted the orthographic style.

1. Do you recall when you changed from cursive, connected, copybook writing to a preferred printscript? Approximately how old were you?
2. Why did you make the change? Can you state all the reasons for the shift.
3. Why do you prefer print to cursive writing?
4. Did any one or more persons influence your transition or was it your own decision?
5. Are there any other reasons you can think of?

After reviewing their responses, the following findings were revealed.

1. About 1/3 of the population of my professional clients prefer printscript over exclusive use of cursive writing.
2. Many thought their cursive writing was illegible to them and to others. As the purpose of writing is to communicate, these people attempted to maximize this goal.
3. Many disliked the ugly, chicken-scratch appearance of their copy book cursive model of writing.
4. Some left handers found it manually difficult to conform to the left-to-right practice of moving against the grain of his or her genetic neuro-muscular, psycho-motor impulses. This was also true for some right handers. In other words, they felt more comfortable controlling legibility and letter formation through printing as compared to writing.
5. An unconscious fusion of two or more of the above factors may have triggered the transformation from cursive to printscript handwriting.

A STATISTICAL EVALUATION

The following study was conducted based upon 278 industrial employees and personnel candidates from Polycast, a Fortune 500 plastics corporation.

Significant Findings:

1. 100 or 36% of the heterogeneous population chose printing as the preferred mode of written communication.
2. This group achieved scores on the Anthony 14 factor character and personality scale generally higher than cursive writers.
3. 16%, or 16 of the printers were women.
4. 02% of this female group are left handed writers.
5. 84% or 84 of the printers were male.
6. 15% of this male group are left handed writers.

THE USE OF BACKGROUND INFORMATION BY THE GRAPHOLOGIST

Many disciplined graphologists from the old school of conventional wisdom are reluctant to request personal information about subjects, and criticize use of such information. My answer to critics over the past 30 years is as follows: No professional graphologist should ever be forced to speculate on, guess about or attempt to extrapolate necessary vital statistics from the handwriting alone. Not only must the professional know the gender and hand with which the subject writes, he or she must also know the age, height and weight, educational background, last position, highest previous salary, country of origin of writing style, marital status and number of children.

The goal of the professional graphologist, is to accurately evaluate the handwritings of clients. It is not to prove that graphologists can discern something about a person without having access to any personal data. That goal is for a scientific study on the validity of graphology (of which there are many). Through the years, I have encountered only three commercial clients who questioned my right to information on vital statistics.

All the personnel managers and executive corporate officers of the companies for whom I do analyses are instructed to offer a variety of pens and pencils which subjects may use, if they do not have their own favorite instrument with them. The subjects are also given a magazine and told they must place it under the form they are filling out. Vital statistics are received through the questionnaire form that they fill out and by access to their vita. Through telephone communication and follow-up studies I have calculated my success rate in analyzing handwritings for corporate clients at above 85%.

THE ANALYSIS

All evaluations were based upon the the Anthony 14 item standard scale. Other factors were also taken into consideration such as the Psychogram, the 9 signature protocol page, diagrams of the unconscious and touchpoint analysis. As stated above, the vita of the client was also utilized.

THE ANTHONY 14 ITEM STANDARD SCALE

Through working with corporate clients in the field of personnel selection, the following 14 factors comprising a personality inventory were isolated:

1. Self starting capacity
2. Adaptability and trainability
3. Self confidence with ego drive
4. Communicating skills
5. Enthusiasm and persuasiveness
6. Purposeful intelligence
7. Emphatic intuition
8. Flexibility and spontaneity
9. Perseverance and resilience
10. Dependability and responsibility
11. Competitive-aggressive drives
12. Resourcefulness and ingenuity
13. Dominating dollar drive
14. Motivation for success

Each factor is graded on a percentile basis, and a succinct explanatory phrase referring to aspects of the handwriting is included.

EXAMPLES

THOMAS

Figure 1 is our first unusual mixed style writer. His name is Thomas, and he is a 36 year old traffic controller for warehousing of inventory. Line 1 depicts a block cap printed name and a cursive signature. On the second line note that a cursive e is placed in the block cap word CHARTER. This automatic cursive slip would place the writer into the mixed type category. Line 3 depicts traditional American copybook penmanship block capitals for the letters MBA.

Line 4 contains the word Consultant. It consists of an unelaborated, block cap C, followed by a well spaced, modestly articulate small o; followed by an equal sized block cap printed n; then an artistically modified block cap s, followed by a most economical u, and then the equally tall, sparse manuscript lt, each of which slants slightly to the left of the perpendicular. The middle zone is comprised of mixed sized block cap letters except for a lowercase t which has a modest, yet forward pushing crossbar at the same relative height as the rest of the letters of this zone. The final letters ant are all horizontally expanded, and block cap. The sense of professionalism Thomas feels about being an MBA consultant, is symbolized by the rather strongly designed, orthographic terminal T bar.

The word married on line 5 is made up of block cap letters, except for the drawn letters ie, which are manuscript or detached cursive. Cursive writing can also be

seen on the first word of line 6. The w of why is round, garlanded, and contains the double u structure of the cursive with the second u broader and more horizontally expanded than the first angled u of the w. The h is simply designed, book print model; and the y is formed like the cursive, with an unusual, beginning up stroke which persists throughout the remainder of this content page. All three letters of why follow a back hand slant of about 2 degrees left of perpendicular.

The personal pronoun I on line 6 consists of two dominating and expressive horizontally expanded bars which enclose the subordinated, rightward concave I staff in an almost mothering and umbrella-like protective shield. Note also that the writer adapts the same 10mm interword spacing before and after the cap I unconsciously balancing their placement.

Moving on to the word would, the double u garlands which compose the w seem to be symbolic of the manner in which he modifies block cap intentions into quasi-cursive realities. The three lower case letters oul, are economically simple manuscript letters followed by an open looped, cursive d, again indicating a mixed type.

Tom's propensity towards an involuntary, if not unconscious mixing of block-cap, manuscript and cursive orthographies is depicted in the following word, like. L is a block cap with a convexly rounded horizontal transverse on the base line. Note the height of the block cap L in relation to the heights of the d of would, the i dot and the heights and the base line placement of the word to. Use of a ruler demonstrates interword touchpoint diminuendo remindful of the similar graphic in the word CHARTER above. Here we see a display of a diagram of unconscious, intuitive aesthetic organizing talent.

Staying with the same word, the lower case i, has the dot placed along the touchpoint axis suggesting that the d of would and the following word like were written in one continual motion. This hypothesis is supported by the connected ke which are two letters symptomatic of his natural drift into effective letter linkage. The simply drawn cursive e allows him to end the word with a modest garland terminal stroke.

The following word, to, is a rare example of consistent equal-sized letter combinations. More often than not, his to words are manuscript and cursively connected.

I have selected the word ADORNS as an acronym to alert the graphologist to the special orthographic significance of these letters in the random, pell mell unconscious choices of word formation this writer selects. Examine the structure of the word ideas, line 20. This cursive printscript is a succinct articulation of an artistically simple graphic expression.

PLEASE COMPLETE THIS PAGE IN YOUR OWN HANDWRITING

1 PRINT NAME THOMAS R SIGN NAME Thomas R

2 ADDRESS 5 CHARTER DR DATE 4/23/87

3 MALE ☒ FEMALE ☐ AGE 36 YEARS EDUCATION M.B.A RIGHT HAND ☒ LEFT HAND ☐

4 HEIGHT 5'6" WEIGHT 157 LAST POSITION Consultant HIGHEST SALARY \$63,000

5 LEARNED TO WRITE: STATE/COUNTRY N.Y. / U.S.A. MARITAL STATUS MARRIED # OF CHILDREN 2

PLEASE WRITE, OR PRINT IF YOU PREFER AT LEAST 150 WORDS ON "WHY I WOULD LIKE TO WORK FOR THIS ORGANIZATION," OR "WHAT I WOULD MOST LIKE TO DO IN THE FUTURE AND WHY."

6 Why I would like to work for this

7 ORGANIZATION

8 AT this point in my career, I am looking for

9 satisfy some personal goals. Both professional and

10 monetary. I feel Polycast, being a small growing company

11 will afford me the opportunity to make significant contribution

12 to achieve my goals.

13 I will bring my technical skills (Chemical Engineering

14 degree) and M.B.A.) as well my ~~my~~ management experience

15 (over 11 years with a Fortune 100 company) to meet the

16 challenges facing all growth companies.

17 Polycast also offers an environment to be creative

18 in implementing new programs, which allows an individual

19 to take "risks". IT is a "people" company operating

20 lean which means new ideas and programs can be

21 implemented quickly avoiding procrastination.

22 More importantly, Polycast offers the potential for

23 a successful person the opportunity to advance quickly in the

24 organization. This means taking on more responsibility and

25 greater involvement in the decision making capacity

26 I am sure Polycast and myself, will make a good

27 professional marriage.

28 SIGNATURE Thomas R

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Printscript Analysis

**PSYCHOLOGICAL EVALUATION
OF PERSONALITY FACTORS
- FORM A -**

Name Thomas R Age 36 Sex M Right X Left

Applicant for Traffic Control & Warehousing

Company Polycast Technology Corporation Date April 24

PERSONALITY FACTORS		PERCENTILE SCORE	
1. Self starting capacity	<u>Versatile, varied and imaginative.</u> <u>Quick in crucial decision making</u>	90	A
2. Adaptability and trainability	<u>Knows he is super sharp and can adjust to any</u> <u>and all production problems: Tops.</u>	93	A
3. Self confidence with ego drive	<u>A rare combo. Looking for ever greater</u> <u>chances to prove his stuff</u>	92	A
4. Communicating skills	<u>A sophisticated, upwardly executive</u> <u>team, creative articulator</u>	91	A
5. Enthusiasm and persuasiveness	<u>Both exude instinctively in a practical,</u> <u>productive, industrious process: innovative.</u>	89	A
6. Purposeful intelligence	<u>Every thought and decision he makes flow</u> <u>from a life style of self worth</u>	94	A+
7. Empathic intuition	<u>Knows he's especially sensitive and egocentric.</u> <u>Focusses on psycho-problems.</u>	87	A-
8. Flexibility and spontaneity	<u>Zeros in in company and people problems with equal</u> <u>acuity. An all-around operator</u>	88	A-
9. Perseverance and resilience	84 <u>Will persevere if his growth is constant.</u> 90 <u>Feed him as much exec. trouble as you can</u>	86	A-
10. Dependability and responsibility	<u>Great, so long as he advances and is praised.</u> <u>Needs approval for his stellar competence.</u>	85	B+
11. Competitive-aggressive drives	<u>Tremendous, has to be first with the most</u> <u>in any duty he takes: a fighter</u>	92	A
12. Resourcefulness and ingenuity	<u>Abundant, will soon believe he must become president</u> <u>of Polycast on creativity alone</u>	95	A+
13. Dominating dollar drive	<u>Knows he is worth a lot and should work hard</u> <u>to make big profits for Polycast</u>	87	A-
14. Motivation for success	<u>Superior, will be inspirational role model</u> <u>for his team and colleagues.</u>	93	A
Personality Score	<u>An excellent choice for this position</u>	90	A

REMARKS ON APPLICANT Just keep him inventively busy and working his ass off
to get his next promotion. The grass is always greener
on the other side of any corporate fence in which he is
hemmed.

PAMELA

When I did my first evaluation of Pam K. in December of 1987, she had been working for over a year as assistant manager of the customer sales department for a publishing company. She is a graduate of a marketing program from a state university in New York, and has expertise in computers and with the Lotus program.

Note the palpable variations in size, signatures and style of printing in Figure 3. Referring to the top lined section, we note an exceedingly fluent and mature block cap printscript as compared with the relatively low form level cursive writing beneath. For instance, note in the block cap word SINGLE, line 5, the creative and energetic s, simplified g, upward thrust of the latter part of the word and enthusiastic extension on the e. Compare this graphic expression to the cursively written word education on line 7. Like other cursive words down the page, this word appears stagnant and slowly written. Overall, lateral strokes are weak, the slant is inconsistent, and the pace is arhythmic as compared to the block cap words.

Why would anyone so bright as demonstrated in her high form level orthographic script resort to a more mundane and conventional graphic means of expressing her thoughts and feelings?

I did not resolve the riddle until June of 1988 when I received 10 photocopy pages of the libidiously creative and liberated woman which, although a printscript, is really the cursively connected and self actualized true picture of herself, Figure 4. This late specimen is the naturally expanded graphic expression of her productive personality and unique character. Note in particular the connectedness and dynamic flow on line one, on the word along; the highly simplified th combination in with, line 2; and the exciting use of the Greek e which blends well with the overall design of the script. Lateral strokes are now also expanded. See the t-bar of point, line 4. In telephone calls to her, I suggested that she might soon begin to recognize her full innovative potential if she practices converting her ambivalent cursive signature into her easily connected block cap style.

HERBERT

Figure 5 contains the handwriting of Herbert Engelhardt, one of the brightest men I have ever known. Herb is a businessman and also college professor at New York University. One of his most significant achievements has been the ability to take a the Polycast Corporation which was \$30 million in debt and turn it around into one with assets of over \$500 million dollars. He is a highly educated renaissance man, knowledgeable in both the world of art and literature and the world of corporate high finance. As a business person he can be hard-nosed tyrant at times, and also one of the kindest of men.

If we look at his printed name on line 1, note that it is cursively connected between all letters except the air stroke linkages between his cap E of Engelhardt and the following N and between the H and A of his family name. His signature on this same line is totally linked between all letters even including his first and last name. This

PLEASE COMPLETE THIS PAGE IN YOUR OWN HANDWRITING

1 PRINT NAME PAMELA A K SIGN NAME Pamela K
 2 ADDRESS DELL #6 DATE 12/8/07
 3 MALE ☐ FEMALE ☒ AGE 31 YEARS EDUCATION 15 RIGHT HAND ☒ LEFT HAND ☐
 4 HEIGHT 5'2" WEIGHT 125 LAST POSITION SUPERVISOR/PRODUCT COORDINATOR HIGHEST SALARY \$26,000 comm.
 5 LEARNED TO WRITE: STATE/COUNTRY NY MARITAL STATUS SINGLE # OF CHILDREN 0
 6 PLEASE WRITE, OR PRINT IF YOU PREFER, AT LEAST 150 WORDS ON "WHY I WOULD LIKE TO WORK FOR THIS ORGANIZATION," OR "WHAT I WOULD MOST LIKE TO DO IN THE FUTURE AND WHY." *(customer service coordinator)*

7 My attitude towards education has always been
 8 positive, although education in the traditional
 9 sense hasn't always held my interest. I enjoyed
 10 a variety of subjects in high school including
 11 chemistry, math, psychology, literature. By the
 12 time I entered college my strongest interests
 13 focused more on art history + oil painting.
 14 After 3 yrs of college I felt more interested
 15 in working + living independently, so I dropped
 16 out and moved to Vail, Colorado.

I always had the support of my family, although
 it varied according to their personal feelings
 on what I chose to do with my life.

I tend to go the route which presents the
 greatest rewards and challenges, and this
 is why I am so happy at Polycast.

SIGNATURE

Pamela K

P.S. not enough space for
 all the information you
 requested!!!

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Figure 3: The printing at the top is more dynamic than the handwriting.

Pam K's Printscript

2 WITH ~~THE~~ ADEQUATE STAFFING, ~~AND~~ ~~ALONG~~
 3 WITH OUR ONGOING TRAINING PROGRAMS
 4 WE HAVE BEEN ABLE TO GREATLY REDUCE
 5 PARTIAL LATES & CREDITS ~~TO~~ TO THE POINT
 WHERE I CAN CONFIDENTLY SAY MY GOAL
 FOR CERTAIN TYPE OF CREDITS PARTIALS
 IS ZERO ~~ON~~ THE NEXT 3 MONTHS.

AS THE DEPARTMENT FILLED OUT, I WAS
 ABLE TO IMPLEMENT SOME NEW PROGRAMS
 TO BENEFIT THE CUSTOMER AS WELL AS
 THE COMPANY.

THE FOLLOW UP ^{CARC} PROGRAM SERVED AS A
 TESTING GROUND FOR OUR CURRENT RECEIPTURE
 PROGRAM. IT WAS INTENDED TO BE A
 SIMPLE YET EFFECTIVE WAY TO MAKE
 SURE WE LEFT NO MONEY ON THE
 TABLE AT THE END OF EACH DAY.

ON A WEEKLY BASIS THE REPS ~~WENT~~
 LOOKED BACK THROUGH THE QUOTE BOOKS
 AND EXAMINED ANY QUOTES THAT
 HAD NOT BECOME ORDERS. THEY WERE
 ADVISED TO CHECK FOR IMPROVEMENTS
 IN DELIVERY, AVAILABILITY OF STOCK,
 TRUCK SCHEDULES EVEN EXCESS INVENTORY
 BEFORE PLACING THE CARC ^{ALWAYS} ~~THE~~ 19
 THE DESIRED EFFECT WAS ^{ALWAYS} ~~THE~~ ACHIEVED. ~~THE~~

Fig 4

4: Note the connected and dynamic flow of the printscript. Compare to Figure 3, who is the same writer.

PLEASE COMPLETE THIS PAGE IN YOUR OWN HANDWRITING

PRINT NAME Herbert Englehardt SIGN NAME Herb Englehardt
 ADDRESS 10 Downing St Md 10014 DATE 21 May 88
 MALE ☒ FEMALE ☐ AGE 62 YEARS EDUCATION MBA RIGHT HAND ☒ LEFT HAND ☐
 HEIGHT 5-8 WEIGHT 160 LAST POSITION Teacher HIGHEST SALARY 100++
 LEARNED TO WRITE: STATE/COUNTRY NY USA MARITAL STATUS Div # OF CHILDREN 2

PLEASE WRITE, OR PRINT IF YOU PREFER AT LEAST 150 WORDS ON "WHY I WOULD LIKE TO WORK FOR THIS ORGANIZATION," OR "WHAT I WOULD MOST LIKE TO DO IN THE FUTURE AND WHY".

I love teaching because it enhances the mind & the psyche in ways that business doesn't. The students are not always as sharp as I would have it, in fact, sometimes, they're downright unpleasant; being entered & gloriously ignorant of many of the most necessary intellectual underpinnings of our society.

But when, at the ^x end of a semester, several of them come to me and say that my course has been the only educational experience of their college experience, or that my course was the most challenging, stimulating and potentially useful one they have ever had, then it all seems worth the while.

SIGNATURE

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(2)

Figure 5. Note cursively connected printscript at top and high for level normal cursive writing at bottom

propensity toward letter connections is repeated in both of the content specimens he has written at our request. Lines 2 to 12 contain his printscript request specimen, while lines 13 to 19 represent his requested cursive handwriting. It is my opinion that both of these specimens are superior in the quality and unconscious form level expressiveness. In high level handwritings, when we find that the print script does not differ too much from the cursive, we also find evidence that there is a higher degree of emotional/intellectual stability in a psychoanalytic sense. I believe also that any professional graphologist comparing these two modes of handwriting should be able to evaluate the printscript with great accuracy, even though the printed forms are not this writer's preferred method of communication.

CONCLUSION

If the graphologist can become as confident of his analytical printscript expertise as he has been with his ability to master the conventional wisdom evaluating cursive handwritten specimens, we will be far better equipped to master the challenge facing all of us as we approach the 21st century of word processors and computers and who knows, what other invention to eliminate the use of the handwritten word.

BIOGRAPHY: Daniel S. Anthony received his B.A. degree from Brown University in 1935. For the years 1961-62, Dan was a Ford Foundation Research Fellow at Rutgers University, Urban Studies Center in criminology, sociology and psychology. He began teaching graphology at the New School For Social Research in 1959 and expanded Klara Roman's courses to a seven semester program which he taught with his wife, Florence, up until their move to Florida in 1980. Dan has also lectured on the topic at Harvard, Princeton, and New York University, at the National Convention of the American Psychological Association in New York in 1966 and the First International Congress of Handwriting Experts in Amsterdam, Holland also in 1966. Featured in the *Wall Street Journal*, *Glamour*, *Newsweek*, *Vogue Magazine* and the *New York Post*, Dan's publications include "Graphology" in *Taboo Topics*, N. Farberow, Ed., Atherton Press, 1963; "Is Graphology Valid?" *Psychology Today*, August, 1967; "Diagrams of Unconscious Configurations in the Execution of the Signature" in *Experiencing Graphology*, Freund Publishing House, Tel Aviv, 1989; and his textbook *Guide to the Psychogram*, New School For Social Research, New York, first published in 1964.